

EMILE ZOLA, NOVELIST AND
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his mistress, is sent to the Assizes. Zola, for his part, pictured a similar crime in which the paramours escaped detection, but suffered all the torment of remorse, and ended by punishing each other. An article, a kind of *nouvelle* which he contributed to "Le Figaro" on the subject, led him to develop this theme in the form of a novel. In parts, "The'rese Raquin," as the author afterwards remarked, was neither more nor less than a study of the animality existing in human nature. It was, therefore, bound to be repulsive to many folk. But if one accept the subject, the book will be found to possess considerable liter-

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ary merit, a quality which cannot be claimed for Emile Gaboriau's "Crime d'Orcival," with which it has been compared by Mr. Andrew Lang. Gaboriau was a clever man in his way, but he wrote in commonplace language for the folk of little education who patronised the *feuilletons* of "Le Petit Journal." No French critic, except, perhaps, the ineffable M. de Brunetiere, who has declared the illiterate Ponson du Terrail to be infinitely superior to the Goncourts, would think of associating Gaboriau's name with that of Emile Zola.

Under the title of "Un Mariage d'Amour," "The'rese

Kaquin " was published during the summer and autumn of 1867, in Arsene Houssaye's review, " L'Artiste," which paid Zola the sum of six hundred francs * for the serial rights. There was some delay and difficulty in the matter. Hous-saye, who was *Men en cour*, as the French say, and desirous of doing nothing that might interfere with his admission to

¹ £24 or about \$120, Houasaye had previously paid Zola a third of that amount for his study on Manet (see *ante*, p. 101), and the money had reached the young author just in time to enable him to save his furniture from being seized and sold Tby a creditor.